



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session
Nairobi, Kenya
November 2010

NOMINATION FILE NO. 00390
FOR INSCRIPTION ON THE REPRESENTATIVE LIST
OF THE INTANGIBLE CULTURAL HERITAGE IN 2010

<p>A. STATE(S) PARTY(IES)</p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
Peru
<p>B. NAME OF THE ELEMENT</p>
<p>B.1. Name of the element in English or French</p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
The Huaconada, ritual dance of Mito
<p>B.2. Name of the element in the language and script of the community concerned, if applicable</p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
La Huaconada, danza ritual de Mito

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).

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C. CHARACTERISTIC OF THE ELEMENT**C.1. Identification of the communities, groups or, if applicable, individuals concerned**

According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.

The inhabitants of the village of Mito, in the Junín region
The Society of Huacones of Mito

C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.

The village of Mito is located in the province of Concepcion, in the region of Junín, central Andes of Peru, at approximately 3,200 masl.

C.3. Domain(s) represented by the element

Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)

The Huaconada dance is part of an art show that condenses a group of particular choreographic and rhythmic techniques that cannot be found in any other dance. Besides from being a dance, it is also a ritual which gives a structure to the social life of the people of Mito, reaffirming a collective identity.

D. BRIEF SUMMARY OF THE ELEMENT

The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.

The Huaconada is a traditional dance performed the town of Mito, in the Junín department (Central Andes of Peru), representing the former council of elders which was the utmost local authority, and was entrusted to keep community order and to publicly punish those who infringed the local law.

The mask of the huacón is the central element of this dance, and represents the face of the elderly displaying a big nose like a condor beak, a bird considered sacred in the Andean worldview. By associating their appearance and movements with the condor, the huacón becomes the symbolic incarnation of a sacred authority and a link between the community and their tutelary deities. Thus, the dance depicts local authority and the sacred order.

There is no other dance in the region with the choreography of the Huaconada, which suggests that it originates in ancestral tradition. It is a ritual dance that regulates community life of Mito villagers and has maintained its vitality by means of the inclusion of modern elements such as musical instruments. As such, the Huaconada is a cultural space where a dialogue between modernity and tradition is played out.

1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles or categories of persons with special responsibilities towards the element,*
- d. the current modes of transmission of the knowledge and skills related to the element.*

The Committee should receive sufficient information to determine:

- a. that the element is among the “practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —”;*
- b. “that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;*
- c. that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;*
- d. that it provides communities and groups involved with “a sense of identity and continuity”; and*
- e. that it is not incompatible with “existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.*

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

The Huaconada is a traditional dance performed the town of Mito, in the Junín department (Central Andes of Peru). It consists of a group of male dancers called huacones wearing masks who perform a series of choreographies in the town’s main streets and around its main square, showing off their clothing and their masks to the people gathered in the streets.

This dance is a representation of the former council of elders which was the utmost local authority. It is performed annually during the first three days of January. On the first day the caramusa or skirmish is performed, consisting in the presentation of the dancers on the main streets, sorted by couples in a particular and performing in a specific order 12 different steps with various symbolic contents. The orchestra is located around the dancers and plays up to 3 different rhythms during the presentation. The tinya, a small drum of Pre-hispanic origin with a peculiar sound, stands out to indicate the beat of the dance among the rest of musical instruments.

The mask of the huacón is the central element of this dance It is made of carved wood, having a conspicuous nose and a gesture between threatening and mocking, and represents the face of the elderly who were formerly responsible for maintaining order and deliver justice in the village. The mask’s notorious curved nose is the most important feature of the mask and it resembles the beak of the condor, an animal considered sacred within the Andean worldview. As part of their costumes, the huacones also carry a whip called tronador.

The authority function of the huacón is reflected in the frequent contact they have with spectators, by imposing order or teasingly subjecting them under their command. These actions are not incompatible with existing international human rights instruments, the requirements of mutual respect among peoples, and of sustainable development. This is reminiscent of the Pre-hispanic role of social control of the huacones, who publicly punished those men and women who did not comply with the roles society required them to fulfill, such caring for their children,

maintaining an orderly and clean house, or taking proper care of the livestock and the farm. By associating their appearance and movements with the condor, an animal that according to the Andean worldview serves as a link between the community and their tutelary deities, the huacón becomes the symbolic incarnation of a sacred authority. During the 3 days that the huaconada lasts, the huacones become the town's utmost authority and residents should address them respectfully with the title of 'Mr. Authority' or 'Mr. Mayor'.

Two types of dancers can be differentiated, the modern huacones, whose clothing incorporates modern elements such as blankets with tiger designs and colorful dresses; and the old huacones, dressed in more traditional and less showy clothing. Since they represent the original characters, the old huacones have senior standing with respect to the modern ones. This difference in status is also noticeable in their relative displacement during the dance: the old ones, fewer, are located in the central part surrounded and protected by the modern ones. The old huacón also has more freedom of movement and action, while modern huacones necessarily follow an established order of steps.

The mask also varies in its form, expression and even antiquity, depending on the type of huacón who is wearing it. Old huacones used wooden masks finely carved, with traits that accentuate facial muscles and wrinkles characteristic of the elderly, imposing respect and fear. The modern huacones use wooden masks resembling different traits, ranging from terror and sadness to mockery.

There is no other dance in the region with the choreography of the Huaconada, which suggests that it originates in ancestral tradition. There is nowadays a class of huacones called cortarabos, in which the dancers are renamed by a godfather as an initiation ceremony into their new status. This ceremony is part of the dance's repertoire, and suggests the survival of the gregarious and secret condition of the dancers.

The huacón represents the ancestral authority that maintains order in the community. Thus, only those known to have good conduct and moral integrity could become a huacón. Learning the dance is traditionally from father to son; similarly, clothing and masks are inherited. Currently many huacones place their small children as dancers in the fiesta, so to hand down knowledge and techniques to the child with the purpose of preserving and revitalizing it.

The Huaconada is a dance that currently only occurs in the town of Mito. It is perceived as a ceremony of social control, a ritual dance which regulates the communal life of the inhabitants of this place and represents a powerful support of their local cultural identity. The pride that is born out of the implementation of the Huaconada is embodied in everyday speech and is a way to increase recognition and prestige for the dancers. On the other hand, the makers of Huaconada masks and other items of clothing also increase their reputation due to their expertise and experience.

The Huaconada is a cultural space where a dialogue between modernity and tradition is played out. New elements, both in the clothing of the huacones and in the musical instruments of the orchestra have been incorporated. This constant restructuring suggests remarkably cultural adaptation of the inhabitants of Mito, who engage actively in contemporary processes without losing their cultural roots.

2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)

The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".

Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly. Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.

Not to exceed 1,000 words.

Inscription of Huaconada of Mito dance in Unesco's Representative List will contribute to insuring visibility and will raise awareness at the local, national and international levels of the importance of the intangible cultural heritage. At the local level, this inscription will allow existing cultural collectivities in Perú to gain more awareness of the importance of their intangible cultural heritage and of the need to safeguard it and to promote its continuity.

At the national and international levels, this inscription will raise awareness in the citizenry of intangible cultural heritage especially in places where Pre hispanic and colonial tangible heritage is so prominent that it seems to overcast non tangible cultural legacy. Moreover, the inscription will promote to join efforts in the safeguard of Peru's living cultures legacy, both in the public as well as in the private sectors.

Huaconada of Mito dance reflects cultural diversity worldwide because it has aesthetic and symbolic features that are unique inasmuch as they result from the synthesis of elements from quite different and distinctive cultural traditions, one from the Andes and the other from Spain, and has roots in pre-Hispanic Andean culture. This interaction was creatively successful in this instance because it resulted in the production of an idiosyncratic ritual expression that continues to exist and to be recreated for centuries, since it is anchored in its capacity to express the identity that the Andean people developed as a consequence of the historical encounter of two worlds.

Huaconada of Mito dance testifies to human creativity because, at a general level, it embodies a process of constant adaptation to changing social and political circumstances. More specifically, Huaconada of Mito dance combines aesthetic and symbolic features that are not found in other popular performances. Thus, indigenous people did not simply copied or passively assimilated the European traditions but chose some of its elements and recreated them to express their new situation, using both the foreign elements together with their own.

3. SAFEGUARDING MEASURES (CF. CRITERION R.3)

Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: "Safeguarding measures are elaborated that may protect and promote the element". Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.

3.a. Current and recent efforts to safeguard the element

Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.

Peru has intensified the defense and protection policies and the raising of awareness of its Intangible Cultural Heritage as a form of strengthening the cultural identity of the nation. The Peruvian state has taken a number of actions in different scopes for the protection of the assets that form part of the Intangible Cultural Heritage of the nation.

In the legal field we must mention:

Law N° 28296 known as the General Law of Cultural Heritage of the Nation, which came into effect in July 2004. This Law constitutes the main regulation in force for all material and immaterial assets of the nation; setting up a regime of protection and the institutions in charge of their protection, conservation and promotion. This Law names the Instituto Nacional de Cultura (National Institute of Culture) as the main entity in charge of promoting and preserving this legacy. The Directorate of Registration and Studies of Culture in Contemporary Peru was created by R. D. N. N° 353/INC/2003; it is a body in charge of updating the registration and studies related to cultural expressions found in Peru. This office also carries out functions such as promoting investigation and ethnographic registration, spreading of the heritage and coordination for the safeguard of Peruvian intangible cultural expressions.

In order to carry out the recognition and declaration of cultural expressions, in 2004, through Directorial National Resolution N° 1207 / INC, regulations were established to be taken into consideration for the declaration of intangible cultural heritage. Among the regulations, one that must be remarked states that requests for the declaratory of cultural heritage may be presented by the initiative of individuals or organizations, public or private. By these means the request becomes participatory, involving the holders and beneficiaries in the process of recognition and safeguard of the cultural expressions. This initiative must be supported by a dossier that points out in detail the main characteristics of the cultural expression and justifies its importance for the definition of a collective identity

At the request of the population of Mito and with their active involvement in the preparation of the technical dossier, the Huaconada was declared Cultural Heritage of the Nation on 23 December 2003 by means of Directorial Resolution 925/INC-2003. This Resolution emphasizes the millennial character of the dance and its religious aspects; it also mentions that the elements which compose the dance, such as outfit, choreography and the musical accompaniment give it special features vis-à-vis other dances, and is part of the pride and identity of the people from Mito.

Between 1999 and 2004, and at the request of the Society of Huacones of Mito, the NGO Kunay, Centro Andino de Comunicacion developed, jointly with the population of Mito, a project to publish a book and a documentary film about the Huaconada. The book was published in Spanish and Quechua with the title 'La Huaconada de Mito'. The documentary, again at the request of the Society of Huacones of Mito, was broadcast on Peruvian national television. The purpose of this publication was to spread the importance of this expression of the intangible cultural material and to spread its value among the community of bearers as well as at a national and international level. The years this publication took to be produced give evidence of the interest of the people of Mito in this valuable element of their intangible cultural heritage.

3.b. Safeguarding measures proposed

For the Representative List, the safeguarding measures are those that may help to solidify the element's current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.

Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs..

Main objective:

To ensure the continuity of the Huaconada dance as an ancestral ritualized performance symbolizing social order

Specific Objectives:

I. Promotion and dissemination of the Huaconada dance:

First, carry out an in-depth research of its main components, including its symbolic significance and relevance as a identity marker of the place where it is traditionally performed. This research would be approached from an anthropological, historical and musical point of view, and will round up previous research on the subject.

Responsible institution: Instituto Nacional de Cultura

Cost: USD 20,000, from the year 2010/2011 budget.

Implementation: Year 2010

Secondly, disseminate at a national level all filmed material referred to Huaconada. Instituto Nacional de Cultura in coordination with Mito's Huacones Society are the institutions responsible to procure the adequate dissemination media and outlets for this material.

Cost: included in year 2010/2011 budget.

Implementation: Year 2010

II. Recognition by the Peruvian state of the expression's bearers:

Huaconada is a dance that has carried on for centuries mainly because the inhabitants of Mito consider it a central piece in their cultural identity and have thus kept crafting the masks and all the dance paraphernalia, as well as learning the traditional music and choreography; and, in general, taking part of the performance as an active and involved audience that shares and recreates its meanings year after year, handing them down to their descendants generation after generation. It is for this reason that an official recognition from the Peruvian State is necessary of the persons who the inhabitants of Mito consider as the main supporters of the safeguard of this ancient cultural expression.

Measures to be taken:

Formal recognition of the main huacones dancers as 'Personalidad Meritoria de la Cultura Peruana' (Praiseworthy Personality of the Peruvian Culture). This is a distinction that Peru's Instituto Nacional de Cultura confers annually to individuals and groups whose work in the fields of artistic creation, research or academic production has contributed significantly in the creation, transmission, or safeguarding of Peru's cultural heritage. This is an official recognition that besides giving visibility to the designated personality, it bestows a life annuity from the State.

Responsible institution: Instituto Nacional de Cultura

Cost: 1,000 USD

Implementation: The first nomination will be bestowed on August 22, 2010 as part of the commemoration of World Day of Folklore.

III. Preservation and promotion of the dance's performance spaces.

Huaconada is performed every year in the village of Mito on the first three days of January. Both the date and the place of performance have a specific meaning because they represent the days when the elders' council went round the village penalizing those who had broken the community's rules. Due to the importance of these elements, it is not possible to detach the ritual

dance from its place of origin or from the dates when it is performed. The safeguard of the performance space implies that those foreigners interested in taking part in the festival have to come to the village of Mito. This requires, on the one hand, the necessary conditions in the village to accommodate outsiders, including infrastructure and villagers' training in tourist attention. On the other hand, this requires an adequate system of control to urge outsiders to show consideration for the traditional customs of Mito village.

Peru's Ministry of Foreign Trade and Tourism has a program called National Plan of Rural Communitarian Tourism with its main purpose being to contribute from the countryside to the development of sustainable tourism as a tool for Peru's development. This program seeks the sustainable and planned use of natural and cultural resources in small localities, and it is based in the participation and management of rural communities by their local governments and representative organizations. The program involves the reinforcement of the local governments' entrepreneurial capacities, the training of their inhabitants in tourism, and the promotion of established tourist circuits. Apart from economic benefits, this program is oriented to the safeguard of local cultural heritage, and also to disseminate the assets that exist in the Peruvian territory.

Peru's Instituto Nacional de Cultura is entitled to support Mito's local authorities to be part of this program. The involvement of the village of Mito as the centre of a rural cultural tourism circuit will contribute to the safeguard of the Huaconada.

Measures to be taken:

- Promote the inclusion of the village of Mito and its Huaconada as part of the National Plan of Rural Communitarian Tourism.

Responsible institution: Instituto Nacional de Cultura

Cost: included in year 2010/2011 budget.

Implementation: Year 2011

IV. Promotion of the Huaconada's production context

Intangible cultural heritage expressions usually have a production context closely associated to them in order to satisfy the needs of materials and implements. In the case of Huaconada, there are artisans who make the huacones' masks as well as their dresses, and also the musical instruments used in the dance. Thus, by guaranteeing the continuity of the production of these elements and others belonging to the dance's paraphernalia, the chances for the dance's safeguard are increased. Therefore, it is necessary to include these elements in the initiatives of safeguard and dissemination carried out by Peru's Instituto Nacional de Cultura as implemented by the Dirección de Registro y Estudio de Cultura en el Perú Contemporáneo.

Measures to be taken:

- Promote the manufacture of traditional instruments, outfits, masks and other elements used in the dance.

Instituto Nacional de Cultura is producing a series of documentaries titled Ruraq Maki (Hand Made) aimed at spreading traditional handicrafts. It has already produced and published a series of ten documentaries on the traditional artisans of the Ayacucho region. It is in the process of producing and publishing a series of ten documentaries on the traditional artisans of the Junín region. This second series will include some of the most remarkable artisans who manufacture the elements related to the Huaconada dance (musical instruments, outfits, masks)

Responsible institution: Instituto Nacional de Cultura

Cost: USD 10,000 Instituto Nacional de Cultura, year 2010 budget

Implementation: Year 2010

3.c. Commitment of communities, groups or individuals concerned

The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.

The evidence of the community's commitment to safeguarding the element is the fact that this ritual has been performed, with no interruption, since pre-hispanic times. No situation, be it political developments, natural disasters, terrorism, poverty, migration to urban areas, or other, has prevented the Huaconada from being performed each and every year by the bearers.

It must be stressed that Peru suffered a period of political unrest and terrorism for more than a decade, between 1980 and the mid-1990s. This caused a huge migration from small villages to larger urban areas, considered safer, with the resulting definitive loss of many cultural expressions. However, despite the situation of violence experienced in the Junín region, the inhabitants of Mito, even at the risk of their own lives, maintained their tradition and persevered in the performance of the Huaconada every year during that period.

Shortly after the above-mentioned period of violence, and as a response to it, the population of Mito, organized in the Society of Huacones of Mito, started to seek for ways of strengthening and give visibility to the Huaconada. As a result of these efforts, the book and documentary titled 'La Huaconada de Mito' was published.

All the above, as well as many other efforts, give evidence of the unrelenting will and commitment of the population of Mito towards the safeguarding of their ritual dance.

3.d. Commitment of State(s) Party(ies)

The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.

As mentioned in point 3.a), the Huaconada was officially recognised and declared Nation's Cultural Heritage on December 23, 2003 by means of Instituto Nacional de Cultura's Directorial Resolution 925/INC-2003.

This recognition, being official, is a valuable tool for the community, since it establishes the legal scope for the safeguarding, strengthening, promotion and dissemination of the element.

Among other things, the declaration of a cultural expression as part of the Nation's Cultural Heritage allows its safeguarding with respect to outsiders' influences or misappropriations, including its music, costumes, and choreography, as well as the name of the dance itself. Thus, for example, no one except the bearers can privately register nor copyright the name of the dance. The aforementioned declaration also acts as a official backing for applying to technical and financial assistance for the safeguard and continuity of the cultural expression, while at the same time it contains those initiatives within its traditional expressive and aesthetic forms and legitimises the safeguarding of the cultural context surrounding the dance.

Apart from this, the declaration gives greater visibility to the expression inasmuch as it becomes incorporated to the group of cultural expressions that the Peruvian state promotes and disseminates regularly via its several mass media outlets and other promotional mechanisms both at the local, national and international levels.

Thus, the declaration establishes an official and permanent bond between the Instituto Nacional de Cultura and the village of Mito, guaranteeing Peruvian State's commitment with the community's efforts to safeguard and promote this expression.

4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)

This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: 'The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals in the nomination process

Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.

The candidature of the Huaconada to the Representative List of the Intangible Cultural Heritage of UNESCO is presented by an initiative of the Society of Huacones of Mito, created in January 1966, and whose purpose is to organize, plan and manage the activities related to the Huaconada, as well as to take care of its preservation and continuity.

At the request of the Society of Huacones, the Peruvian state, through the National Institute of Culture, is in charge of arranging the presentation of the technical dossier supporting the candidature of the Huaconada to the Representative List of the Intangible Cultural Heritage of

UNESCO.

The representatives of the Sociedad de Huacones de Mito ('Mito's Huacones Society') supplied the Dirección de Registro y Estudio de la Cultura en el Perú Contemporáneo with diverse materials necessary for the preparation of the dossier, such as photographs, bibliography and films. The different topics that are contained in the dossier, and particularly the one referred to safeguarding measures, were elaborated by means of sustained meetings between both institutions,

It was also necessary to register the opinions of the inhabitants of Mito, the locality where the dance is traditionally performed, with respect to the importance and present-day actuality of the dance.

It is important to mention that Ms. Soledad Mujica, present director of Dirección de Registro y Estudio de la Cultura en el Perú Contemporáneo, has maintained a long-lasting relationship with the bearers of this dance, and carried out a research on the dance which was published in year 2004.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..

Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.

Enclosed is a letter from the Society of Huacones of Mito expressing their wish for the Huaconada to be nominated for the Representative List of Intangible Cultural Heritage of UNESCO.

4.c. Respect for customary practices governing access

Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

The Huaconada of Mito, in its contemporary performance, does not imply any secrecy with regard to any knowledge pertaining to it. Therefore, its eventual inclusion in the Representative List would not affect the element in any negative manner.

5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)

This section is where the State Party establishes that the nomination satisfies Criterion R.5: "The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12".

Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined "with the participation of communities, groups and relevant non-governmental organizations" and Article 12 requiring that inventories be regularly updated.

The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

One of the functions of the Peruvian state, through the National Institute of Culture, is the study and conservation of the various cultural expressions existing in Peru. The Directorate of Registration and Studies of Culture in Contemporary Peru is the NIC's area in charge of organizing, promoting and researching the cultural expressions related to the live cultural heritage. Within its functions, the directorate rules on the procedures for the recognition and registration of intangible cultural elements into a representative list of the national collection or Declarations of Cultural Heritage of the Nation.

For the expressions of the intangible cultural heritage, the National Institute of Culture has developed a participatory system to implement an inventory of these expressions, called Declarations of Cultural Heritage of the Nation. This task forms part of the Institute's work in terms of the registration, promotion and spreading of the cultural heritage and is in accordance with the attributes conferred on it by Law N° 28296, General Law of Cultural Heritage of the Nation, as well as with the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO).

The declarations of intangible cultural heritage are ruled by National Directorial Resolutions issued by the National Institute of Culture and cover the scope of the practices, the representations, the expressions and the knowledge –as well as the instruments, objects, artifacts and cultural spaces associated to them- which the communities, the groups and the individuals acknowledge as part of their cultural heritage. Each declaration is supported by a dossier prepared by the community of bearers and presented to the National Institute of Culture; this dossier states the essential characteristics of the expression and justifies its importance, value, significance and impact on the definition of the collective, local, regional, ethnic, communal and/or national identity.

Objectives and benefits of the declarations of Cultural Heritage of the Nation:

- The communities systematize the information about the expressions of their cultural heritage.
- The communities are granted official recognition of their cultural expressions, which constitutes a valuable and effective tool for the safeguarding of the said expressions.
- The country achieves an inventory and register of the cultural heritage developed with the participation of the communities of bearers.

The Huaconada of Mito was included in this inventory when it was declared as Cultural Heritage of the Nation in December 2003.

DOCUMENTATION
a. Required and supplementary documentation
Required documentation provided
b. Cession of rights including registry of items
Required cession of rights provided
c. List of additional resources
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CONTACT INFORMATION
A. Contact person for correspondence
Dr. Cecilia Bákula National Director Instituto Nacional de Cultura Av. Javier Prado Este 2465 San Borja Lima 41 Peru e-mail: cbakula@inc.gob.pe
B. Competent body involved
Instituto Nacional de Cultura Av. Javier Prado Este 2465 San Borja Lima 41 Peru
C. Concerned community organization(s) or representative(s)
Sociedad de Huacónes Javier E. Salazar Reyes President Calle Navarra 177 Urbanizacion Higuiereta, Surco Lima 33 Peru Calle Grau N° 369 Mito, Concepcion, Junín Peru

SIGNATURE ON BEHALF OF THE STATE PARTY

Name: Cecilia Bákula

Title: National Director, Instituto Nacional de Cultura

Date: 15 August 2009

Signature: <signed>